

CASHBACK FOR CREATIVITY

Guidance on Self-Evaluation Tools

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Introduction

November 2017

Having spoken to all the targeted fund projects we have updated the tools we shared at the learning days, which follow below. We have also set up an online forum, [The Knowledge Hub](#), for all targeted fund organisations to access these tools, exchange examples and ideas, and discuss any issues that are coming up in evaluation or delivery over the course of the Phase 4 programme. Invitations have been sent to join the 'CashBack for Creativity Targeted Fund' group.

CashBack for Creativity Self-Evaluation Tools

Collecting practitioner and stakeholder accounts

It came up in most conversations that it is really important to systematically collect the views of practitioners and the project partners and stakeholders. We have included some sample templates for this in the tools below. At the least, these should be collected and analysed every year, but it would be better and provide more data for quarterly reporting if this was done every six-months. The completion of these surveys can be written in to partnership agreements and contracts if necessary.

The views of stakeholders regularly appear as a source for indicating outcomes, therefore a simple way of collecting their perspectives provides a straightforward way of obtaining this data. It also allows you to further explore how the partnerships are developing, where unexpected outcomes may be occurring, or where there may be additional issues that you are not aware of.

The ways that practitioners are developing is not a core indicator on the CashBack outcomes framework, but will provide you with additional insight about the programme as well as indicating additional value and impact of the funding, which we would like to be able to report on.

Providing supporting evidence in the annual reports

In the annual report we will ask you to report on the aggregate numbers you have provided in the quarterly reports but also to provide the supporting evidence that indicates to what extent outcomes have been achieved. It is therefore important that you plan the methods and tools you will use, and the times at which you will analyse the data.

The best approach is to make analysis of evaluation data a regular aspect of project management. The annual report will provide space for you to submit your supporting data and analysis, but this should also be used for planning for the future, and for engaging with practitioners and stakeholders.

You can submit both quantitative and qualitative data in your supporting evidence, but this should be analysed and interpreted (see some examples of how to do this with qualitative data below). Quantitative data should be presented as charts or tables, alongside some interpretation of what the data indicates.

We would like this to be balanced, and highlight unexpected trends or outcomes as much as successes.

Evaluation planning

One useful approach we discovered was a simple template that illustrates each of the outcomes you are being expected to measure, the indicators, the methods you will use, and the timelines/person responsible for collecting and/or analysing the data. This can also then be transferred to a calendar so that everyone knows when data needs to be collected, analysed and reported. There is a template for this on the Knowledge Hub.

Table 1 - Example of evaluation planner to support reporting

Outcomes and indicators	Methods or tools	Timeline and responsibility
Outcome 1: Young people build their capacity and confidence		
Indicator 1: Young people report their confidence increasing	Pre/post survey or follow-up interviews where survey not appropriate – surveys and interview questions have been designed	Project manager to set up surveys (October 2017), tutors to ensure surveys are completed (ongoing)
Indicator 2: Young people feel able to do new things	Pre/post survey or follow-up interviews where survey not appropriate	
Indicator 3: Young people go on to do new things after their initial CashBack involvement	Follow-up emails/text messages at end of year	Project manager to do a sweep in March 2018
Notes		All data to be analysed by project manager in March 2018

Participant surveys

These surveys are for you to adapt to the aims of your project, and don't need to be used if you have existing systems that are already working, or if it is not appropriate for the group you are working with.

Where you may want to use more qualitative approaches (e.g. interviews or focus groups) you can use the different questions or themes as things to explore.

These surveys are designed to be administered early in participation, and followed-up at the end of each term, or at the end of participation if this occurs first. Surveys can be hosted online and can be completed on paper or on smartphones/tablets/computers as required if you set up online versions.

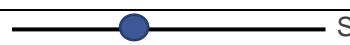
Ideally at least three questions can be selected for each theme to be measured effectively. Projects can also add bespoke questions as required.

Unique identifier: (e.g. initials and day of birth DL30)

Gender: M/F/Prefer not to say/Happy to say

Age: 10-13/14-16/17-19/20-22/23-25

Please indicate how far you agree with the following statements:

Creativity		Outcomes measured										
I like to be involved in lots of different creative activities	You can use boxes marked from 'Strongly agree' (scored 5) to 'Strongly disagree' (scored 1) <table border="1"><tr><td>Strongly Agree</td><td>Agree</td><td>Neither Agree nor Disagree</td><td>Disagree</td><td>Strongly disagree</td></tr><tr><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr></table>	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly disagree	<input type="checkbox"/>	1, 2, 3				
Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly disagree								
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>								
I feel proud when I've made something myself	Or if putting the surveys online, you can use sliders from 1-5, 0-10 or 0-100, depending on how sensitive you want the results to be. Strongly Agree  Strongly Disagree	1, 2										
I like doing things that are very practical	Strongly Agree  Strongly Disagree	1, 2, 3										
I am able to express my own ideas	Strongly Agree  Strongly Disagree	1, 2										
I feel able to use my imagination to solve problems	Strongly Agree  Strongly Disagree	1, 2										

Motivation		
I feel enthusiastic about creating something new	Strongly Agree  Strongly Disagree	1, 3
I feel enthusiastic about getting involved in different things	Strongly Agree  Strongly Disagree	1, 3
I feel like I push myself to do the best I can	Strongly Agree  Strongly Disagree	1, 3
Self-efficacy and agency		
Once I start something I like to finish it	Strongly Agree  Strongly Disagree	1, 2, 3, 4, 6
I am happy to be involved in creative activities, even if my friends aren't interested	Strongly Agree  Strongly Disagree	1, 2, 3, 4, 6
I usually do what I think is best	Strongly Agree  Strongly Disagree	1, 2, 3, 4, 6
I'm able to think for myself	Strongly Agree  Strongly Disagree	1, 2, 3, 4, 6
I feel like I can make decisions that are good for me	Strongly Agree  Strongly Disagree	1, 2, 3, 4, 6
Community and social capital		
I feel close to other people in my community	Strongly Agree  Strongly Disagree	2, 4, 6
I work well with other people on	Strongly Agree  Strongly Disagree	2, 4, 6

projects and ideas		
I know where to go if I need information or advice	Strongly Agree  Strongly Disagree	2, 4, 6
I feel safe and supported at [organisation]	Strongly Agree  Strongly Disagree	2, 4, 6
Follow-up only: I have made friends I will keep in touch with	Strongly Agree  Strongly Disagree	2, 4, 6
Technical and transferable skills (likely to vary by project)		
Project management	Strongly Agree  Strongly Disagree	2, 6
The technical aspects of making X	Strongly Agree  Strongly Disagree	2, 6
Communicating with other people	Strongly Agree  Strongly Disagree	2, 6
Relating to other people	Strongly Agree  Strongly Disagree	2, 6
Working in a team	Strongly Agree  Strongly Disagree	2, 6
Analysing and understanding X as an art form	Strongly Agree  Strongly Disagree	2, 6
Progression		
Follow-up only: I know where to go to continue	Strongly Agree  Strongly Disagree	1, 6

learning X		
Follow-up only: I plan to continue learning X over the next six months	Strongly Agree —  Strongly Disagree	1, 6

Follow-up only: What three things have you learned most about by taking part in this course/activity? [all outcomes]

Follow-up only: What did you find most challenging about the course/activity? [all outcomes]

Follow-up only: How much influence has your experience at [organisation] had on your plans to continue your learning? [outcome 6]

A large influence <input type="checkbox"/>	Some influence <input type="checkbox"/>	Not sure <input type="checkbox"/>	Little influence <input type="checkbox"/>	No influence <input type="checkbox"/>
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Early leaver form

To be filled out by practitioners using a similar template as above but at a more general level across each theme. This is to assess the extent to which different skills may have been developed despite the lack of completion, scores can also be compared to participant baselines.

To what extent do you think the participant developed across each of the following areas before leaving the project?

Creative skills (e.g. trying out new things, getting involved in challenges, expressing thoughts and ideas through creative activity)		
Additional comments:	Very Strongly	Very Poorly
Motivation (e.g. enthusiasm to push themselves, to be experimental, to get involved in all aspects of the offer)		
Additional comments:	Very Strongly	Very Poorly
Self-efficacy (e.g. commitment to the project, willingness to get involved despite what others thought, thinking for themselves and making good decisions)		
Additional comments:	Very Strongly	Very Poorly
Community and social capital (e.g. working well with a range of different people, actively building relationships with others)		
Additional comments:	Very Strongly	Very Poorly
Technical and transferable skills (e.g. project management, technical ability, communication, team work and interest in art form)		
Additional comments:	Very Strongly	Very Poorly
To what extent do you think the participant stopped coming because of the content, challenge or other circumstances of the activities?		
Additional comments:	A large extent	A small extent

Practitioner survey

To be completed every six months either via email or online survey

Please describe the extent to which, and the ways in which, you have observed the participants developing according to each of the following dimensions:

Creative skills (e.g. trying out new things, getting involved in challenges, expressing thoughts and ideas through creative activity)		
Additional comments:	Very Strongly	Very Poorly
Motivation (e.g. enthusiasm to push themselves, to be experimental, to get involved in all aspects of the offer)		
Additional comments:	Very Strongly	Very Poorly
Self-efficacy (e.g. commitment to the project, willingness to get involved despite what others thought, thinking for themselves and making good decisions)		
Additional comments:	Very Strongly	Very Poorly
Community and social capital (e.g. working well with a range of different people, actively building relationships with others)		
Additional comments:	Very Strongly	Very Poorly
Technical and transferable skills (e.g. project management, technical ability, communication, team work and interest in art form)		
Additional comments:	Very Strongly	Very Poorly

Please indicate how much you agree with the following statements based on your work on this project:
[based on Artworks Participatory Artist Code of Practice]

I am well prepared and organised for my work	Strongly Agree	Strongly Disagree
I have a strong sense of responsibility for the safety of myself and the people I work with	Strongly Agree	Strongly Disagree
My work skills are relevant and up to date	Strongly Agree	Strongly Disagree
I regularly reflect on and evaluate my work	Strongly Agree	Strongly Disagree
I am committed to my own continuing professional development	Strongly Agree	Strongly Disagree

In what ways do you feel you most need to develop professionally?

If you are being provided with any professional development opportunities as part of this project please provide details:

Please describe any new models or ways of working you have devised as part of your involvement in the programme:

Partner Survey

To be completed every six months via email or online survey.

Name of organisation:

Relationship with [Grant holding organisation]:

How does this project fit with your overall organisational aims?

What have you, as an individual or an organisation, learned from taking part in this project?

How do you see the project's activities contributing to participants' educational, personal or social development, or to any broader changes?

What steps are you taking to share this practice with other local, regional or national stakeholders? What is the value of sharing successes and challenges with other organisations?

Any other comments?

Guide to conducting participant or stakeholder interviews

Interviews are very common in project evaluations. They provide an opportunity to get a large amount of detail about a particular aspect of project delivery, whether from a participant, a practitioner, project manager, parent/carer, member of the community, or anyone else linked to the project.

One common description of an evaluation interview is a ‘conversation with a purpose’. In that sense it is useful to have a clear idea of what information you are trying to obtain before the interview starts.

Interviews can be especially useful to shed light on the meaning of something that has been observed using another indicator or source of evidence (e.g. survey findings showing that creativity is developing much more strongly than self-efficacy). For this reason it’s important to use ‘open’ questions in interviews (i.e. not questions that are designed to be answered with a yes or no). It’s also important that you don’t ask leading questions (e.g. ‘how much do you love taking part in this project?’).

With structured or semi-structured interviews it is useful to use a topic guide (i.e. a list of questions that you want answered) to keep you on track. These don’t have to be answered in the same format by everyone you want to interview, but should relate directly to the outcome(s) you are exploring. It is also important to consider where and when you would like to conduct an interview and make sure that you are putting the needs of your interview participant first (they should also be made to feel comfortable throughout).

It is important to ensure confidentiality to interviewees. If you wish them to be open and honest with you and discuss how they have been feeling about certain aspects of their development, it is important that you honour their trust. You should reassure interviewees that anything they say will not be traced back to them and that you will anonymise their words before sharing them with Creative Scotland (or anyone else). It is also important that participants have explicitly consented for their interview to be used in the evaluation, so ensure they know that they are being engaged with for this purpose.

It is useful to record interviews and/or to take notes throughout to keep you on track if there are any comments or questions that you want to come back to. These can also be used to store the material until you come to analyse and report on it. Recordings, notes and transcripts should also be handled with care to ensure confidentiality throughout. Recordings should be destroyed after the evaluation is complete.

Box 1. Example Interview Topic Guide

Semi-structured interview with participant - week 1

Q1. How do feel about your current level of ability in this creative activity?

Q2. What are the areas that you would most like to improve on?

Q3. What has inspired you to take part in this activity?

Q4. How does taking part in this project make you feel in general?

Box 2. Reporting Example – Semi-structured interview

[Analysis]

In order to understand how creative ability was developing across the project we interviewed three participants at the beginning and at the end of their involvement (an example topic guide can be seen in attachment 1). When asked how they felt about their current level of creative ability at the beginning of the project, participants were clear that their experiences had been limited to what they did at school. None of the participants were particularly sure of their own creative ability but did show an eagerness to commit to improving, due mostly to their interest in culture in general.

[Illustrative Quote]

For example, Meg (not her real name) suggested:

Since I left school I haven't done anything creative, but I do really like watching music channels and You Tube when I can, and it's always on in the background. I love music, that's why I think it'd be really cool if I could record my own track one day or whatever.

Guide to conducting participant focus groups

Focus groups can be a great way to gather evaluation data and keep track of outcomes throughout a project. They can offer an opportunity to gather a lot of data at once, as well as to instigate debate and collect a range of opinions. If used at different times across a project they can also show how things are progressing. Focus groups can be used with participants, practitioners, wider community members, or anyone attached to the project.

Focus groups can be more formal ‘separate’ activities in a project (i.e. a focus group session held after a main delivery session), or a shorter reflective time at the beginning or end of a delivery session. It is important in both instances to be clear that you are looking to discuss particular questions or topics, and that people are aware that they are contributing to project evaluation. As with interviews, focus groups are guided conversations aiming to focus on particular outcome areas and ‘dive deeper’ into why certain changes may or may not be taking place.

Focus groups are not solely intended to shape delivery although this is a really useful function and an important way to involve people in how projects are run (i.e. in many projects, participants will be consulted on what kind of content of activities they may want, or which practitioner will lead a particular session). If this type of consultation is already taking place, it is a great opportunity to gather evaluation data relating to your intended outcomes and insert some other questions (e.g. how the group feel they are progressing, or how well they are getting on with one another).

Consent, confidentiality, and anonymity are also very important when using focus groups for evaluation. Participants must be clear that they are contributing their thoughts and opinions to the evaluation and their names (or any other identifying information) should be taken off all transcripts and reports. Confidentiality is particularly important, since these are group situations, participants must be made to feel safe and all should commit to honouring confidentiality beyond the focus group situation. This last point should be especially considered if working with a group of young people who don’t know each other very well, or are not mature enough to honour confidentiality.

As ever, use your professional experience and opinion to decide if focus groups are an appropriate method for the group you are working with and the context you are working in.

Box 1. Example Focus Group Topic Guide

Q1. What are the best things about these activities so far?

Q2. List the three things you most want to learn from this project and let’s talk about how we can best do that

Q3. What else could we do in the project to achieve even more positive impact in the community?

Box 2. Reporting example – focus groups

[Analysis]

In order to explore changes in creative ability over the course of the project we held two focus groups with the same 5 participants (one after the first session and one after the penultimate session). In the first session, the group agreed that they most wanted to learn how to edit a film properly. They recognised that learning this would take time and dedication, as well as continued learning and practicing at home as well as in the edit suite. When asked to reflect on this as a group at the end of the project, every participant noted that they had clearly increased their skills in the three key areas they had hoped to. One participant, Jo (name changed), noted how they had developed most when they were learning from each other, not just the tutor:

[Illustrative quote]

We all spoke about how we would have to practice loads if we wanted to edit the film in the best way, I knew that I was doing a bit extra at home, but you could really tell when we all came together in the edit suite that people had been focusing on different things, this meant the film was actually better than it would have been if it was just one of us doing the editing, we learned loads from each other and everyone putting the effort in.